

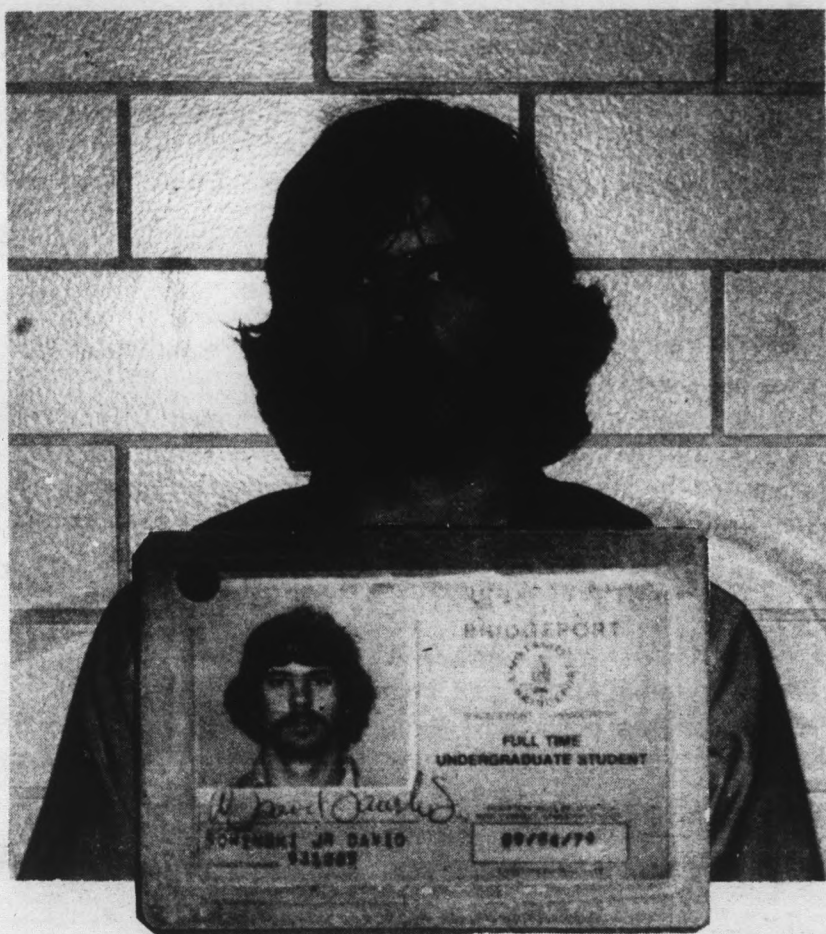
UNIVERSITY AVENUE

VOLUME 2 NO. 12

UNIVERSITY OF BRIDGEPORT

APRIL 23, 1981

25 CENTS



WHO OWNS WHAT YOU OWN?

WHAT ARE YOUR STUDENT RIGHTS?

Imagine if when you enrolled into a university, you lost all the rights to ownership of anything you might create as a student there. Wouldn't it be terrible? Art students would not own their art, writing students would not own the copyrights on their writing, and engineering and industrial design students would not own the patents on their projects. Just think of what it would do to their incentive to create. After all, why does anyone create if not for themselves? Aren't we lucky that UB doesn't have such a policy? Or so it would appear.

If you were to skim through a copy of the University's undergraduate catalog you would probably find nothing to the contrary. No fine print. No mis-

leading rhetoric to exploit the creativity of the students. In fact there is no mention of anything relating to the student's ownership of class projects anywhere in the catalog. Case closed. The student owns his projects and has the final say on whatever becomes of them. Except, if you noticed a short italicized sentence on page 223 of the (80-81) catalog which precedes the course descriptions for the Art Department. It reads: "*The Art Department reserves the right to retain selected samples of student work.*" Innocent enough, but what if the student doesn't want the department to keep his work?

See page 7

BY JOSEPH MANDESE

UNIVERSITY AVENUE

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AVENUES DAILY

TODAY

MASS will be celebrated at noon in the Newman Chapel.
 SHARED PRAYER will take place at 5 p.m. in the Newman Chapel.
 CHRISTIAN FELLOWSHIP will take place at 7:30 p.m. at Georgetown Hall.
 ANGELS WITH DIRTY FACES will be shown at 8 and 10 p.m. at Recital Hall.
 Admission is \$1.25.

MIXER will feature the Jeanne French Band. It will be from 9 to 1 a.m. at the Student Center Social Room. Admission is \$1.00 with UBID and \$3.00 without.

FORE PLAY will perform at the Carriage House.

FRIDAY

BASEBALL, UB will play LIU at 2 p.m. in Seaside Park.

THE BLUES BROTHERS will be shown at 8 and 10:30 p.m. at the Student Center Social Room.

TGIF will take place from 3 to 7 p.m. At 8 p.m., Kronenbourg Night starts. Bruce and Marshall will provide live entertainment beginning at 9 p.m.

DALLAS NIGHT in the Social Room will feature the Southern sounds of Tumbleweed. There will also be a Mechanical Bull and Suds on tap. Admission is \$1.00 with UBID, \$3.00 to part-time students, faculty and staff and \$5.00 to all others.

CASINO TABLES and MEXICAN FOOD can be found downstairs in the Cafeteria.

SCOTT McDONALD will perform at the Carriage House at 8 p.m. and Sally Rogers will perform at 9. Admission is free.

SATURDAY

BARBECUE AT MARINA CIRCLE will begin at 11:30 a.m., featuring Tamarac. There will be free beer. Bring your meal card and UBID.

MASS will be celebrated at 4:30 p.m. in the Newman Chapel.

WOMEN'S SPORTS BANQUET will take place at 5 p.m. in the Tower Room.

MIXER will feature the Martin and Murphy Band plus the Comedy of Edmonds and Curly. Admission to the mixer, which begins at 8 p.m., is \$1.00 with UBID and \$3.00 without.

COCINNONDO will perform at the Carriage House at 9 p.m. Admission is \$1.00 with UBID and \$2.00 without.

SUNDAY

MASS will be celebrated at 11 a.m. and 9 p.m. in the Newman Chapel.

SOUP 'N BREAD will take place at Georgetown Hall at 5 p.m.

THE BLUES BROTHERS will be shown at 8 p.m. in the Student Center Social Room.

THE TODD HOBIN BAND will perform in People's Park at noon. There will be free beer and ice cream.

MONDAY

MASS will be celebrated at noon in the Newman Chapel.

COMMUTER SENATE will meet at noon in the Commuter Lounge.

SOFTBALL, UB will play Quinnipiac at 3 p.m.

BOD will meet at 9 p.m. in Student Center Room 207-209.

NICE STUFF

Communications Program

The 1981 Public Communication Institute will be held at Boston University from July 1-July 31, for the seventh year, providing a foundation and update for students interested in careers in communication.

The month long program gives the beginning professional a view of the possibilities and immediate developments in the communication field through an intense schedule of classes, workshops, field trips and the visits of highly placed communications professionals. Required assignments develop the students' skills in print media and editing, writing for publication and audio visual production. These projects are critiqued by professionals and frequently become portfolio items PCI graduates use in developing their careers.

Founded by the Dean of the School of Public Communication at Boston University, the Institute utilizes the rich resources of the expanding Boston market for communicators. For further information call Alex Huppe at (617) 353-3447 or write: The Public Communication Institute, Boston University, 640 Commonwealth Avenue, Boston, MA 02215.

Commencement Tickets

Invitations and tickets for commencement are available beginning April 20 through May 5 to graduating seniors. They may be picked up at the Student Center Information Desk. ID must be presented.

Study Skill Courses

A one credit study skills course, Education 150D, will be offered next semester on Wednesdays from 12:00 to 1:00. The skills that will be taught are:

- How to take tests
- How to take good lecture notes
- How to read a chapter in a textbook
- How to use mnemonic devices to recall information.

Please call the Learning Center at x4182 for further information.

Ecology Course

Openings still remain in a three credit Coastal Ecology course offered by the University of Connecticut and Mystic Marineland Aquarium. Taught by Art Bulger, Asst. Professor of Biology at the University of Virginia, and Jim Stone, Aquarium Education Specialist, the course will meet for a week of lectures followed by five days aboard the schooner "Voyager."

Lectures will be given from 2 p.m. to 5 p.m., June 8th through 12th, at the Avery Point Campus of the University of Connecticut.

During the final five days of the course, June 15th through 19th, students will live aboard the "Voyager." They will do extensive field studies in locations planned to include: Montauk Point, Block Island, Narragansett Bay and other coastal sites.

Topics covered in the lectures and field study include adaptations of marine organisms, diversity and productivity of estuarine communities, fisheries, biology and sampling techniques. Total cost of the course, including college credits and accommodations aboard the "Voyager" is \$400.00.

For further information on this course, contact Jim Stone at Mystic Marineland Aquarium, Mystic, CT 06355.

WARM BEER AND PRETZELS

JUST ANOTHER NIGHT

IN THE STUDENT CENTER

BY ELIZABETH AMOROSI

I always wanted a beer T-shirt. All through high school I secretly coveted one of those tacky Budweiser shirts. I envisioned myself in this oversized, perpetually wrinkled T-shirt, patched jeans and a pair of powder blue Converse All-Stars.

Sad to say, I never achieved this epitome of high school fashion. It was my style *only* in my imagination and in "real life" I worked in a cheese store and wore a Swiss-miss outfit with puffy sleeves and a ruffled apron. And wore plaid skirts and pullover sweaters. And was never reported seen in sneakers.

I thought I was beyond all that nonsense — I hardly ever experienced a desire to dress prepared for washing the car anymore. But, two weeks ago

I WAS GIVEN A KRONENBOURG T-SHIRT!!

Yes, there was a "European Beer Tasting" in the faculty dining room, sponsored by the Kronenbourg people. And, yes, T-shirts and bumper stickers

evening. I understand he does a "brew review" regularly on his radio show. He was (surprise!) highly enthusiastic about the big K. He pushed it enthusiastically, with a heavy New York accent.

The beer tasting was not highly publicized because there was a limit of seventy-five participants. And, as many frustrated would-be beer tasters learned at the door, there was a "list" of people who had sort of "pre-registered" for the event. This caused not a small amount of aggravation and loud tension releases in the hallway.

Once inside, we were treated (well, ok, we *paid* three dollars) to pretzels, and some staticky music. The beer tasting itself took approximately twenty-five minutes and then we were encouraged to buy a bottle of (you guessed it) Kronenbourg for a mere seventy-five cents. This caused a small line and some grumbling about "paying for public relations."

Dare I note that, peculiarly



the New York metropolitan area. Its primary goal is to make Kronenbourg the number two imported beer in the United States by 1985. The U.B. beer tasting was a part of this campaign.

There were a few raffles at the beer tasting; for mugs, extra T-shirts and Kronenbourg plaques. Most of the students who attended seemed to have a fairly enjoyable evening.

The highlight of my evening, without a doubt, was finally owning a beer T. Red, with a white, extremely tacky Kronenbourg logo. I was not as enthralled as I might have been in high school but it was still a thrill of sorts.

I do not often drink beer. It is safe to say that if it weren't for Kronenbourg, I might never have gotten the chance to try so many imported beers.

Or gotten a T-shirt.

The "K man" furnished me with a packet of beer recipes especially devised with Kronenbourg in mind. By popular demand, I will print one of the more unique ones. But please, don't ask me what creme fraiche is.

KRONENBOURG BIER SUPPE (Beer Soup)

1 qt. Chicken Stock
2 Egg Yolks
1 pt. Creme Fraiche
8 oz. White Bread Crumbs
24 oz. (2 bottles) Kronenbourg Beer
Salt, White Pepper, Nutmeg

Bring chicken stock to a boil. Combine creme fraiche with egg yolks. Set aside. Mix bread crumbs with total amount of Kronenbourg. Add to boiling chicken stock, mixing thoroughly using a wire whisk. Boil slowly for 20 minutes. Strain through a bouillon sieve or fine mesh strainer. Season with salt, pepper and nutmeg. Bind with creme fraiche and egg yolk mixture. Heat to a boil. Serve hot. Serves 6.

More of these delightful crowd pleasers are available in the University Avenue office for a very limited time. Don't all come ask for them at once.



were had by all. Beyond that, however, was an opportunity to taste over ten different kinds of beer, ale and stout from Europe.

Pretty fascinating stuff indeed. I never knew they made beer in Poland. Once I tasted it however, I was embarrassed for all my Polish ancestors. There was a collection of what must have been some of the most obscure European beers with strange, ancient looking labels. Incidentally, Heineken did not appear that evening.

Steve McCormack of WPLJ fame was "moderator" of the

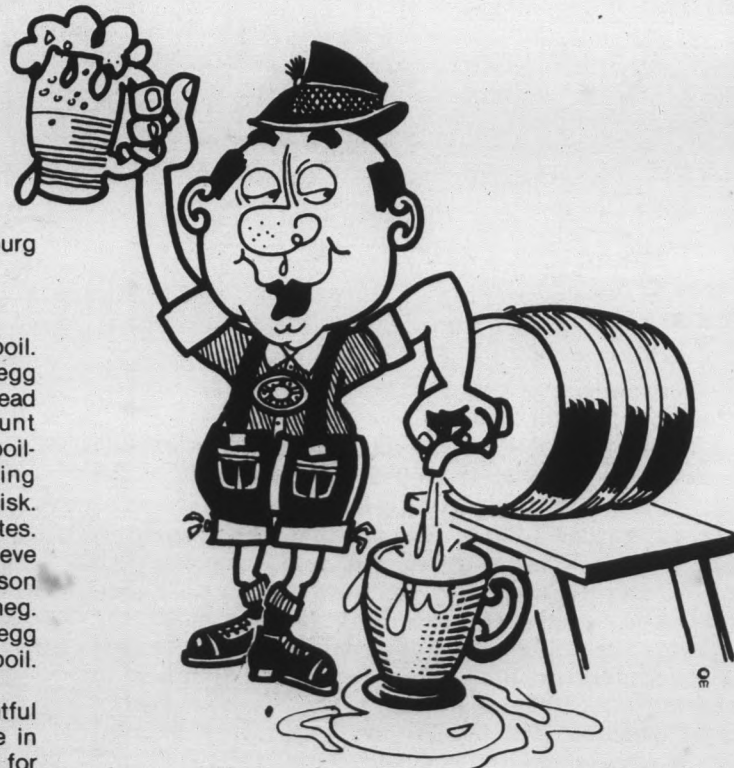
enough, Kronenbourg was the only beer that appeared to have been chilled? As anyone who drinks beer knows, there is very little in this world that tastes quite as terrible as warm beer. Of course, it's been pointed out to me that only when beer is truly lukewarm do you get an accurate picture of its taste.

Kronenbourg cold tasted infinitely better than that warm brown beer at the end of that long, l-o-n-g table.

Kronenbourg recently announced that it is conducting a \$3 million marketing program in



LISA SAHULKA





ith

experience . . .



BY
KAREN BRUCHETTE

Is college the way you expected it to be?

"I had no expectations before I came here. I haven't been surprised by what it's like."

"Yes. There are a lot of crazy things happening here."

"No. It's just different. It's not at all what I expected it to be. I don't think I am getting what I should be getting of it."

"It's pretty much what I expected. All I can say is the food is lousy. My classes are what I expected it to be. Not too hard and not too easy."

"Yeah pretty much. I'm doing lousy so it's pretty much what I expected it to be."

"Yeah pretty much. Engineer majors walk around with calculators on their belts. The PE majors wearing their sweats."

"Yeah. Parties, fun, work."

"No. College is easier than I thought it would be. I did more homework in high school than I did in college."

"I thought college would be a 50-50 relationship between books and parties. Right on target. First semester I was a little conservative but this semester it's right on, 50-50."

"College surprised me in a lot of ways because of the diversity of people. There are so many weird people on this campus."

Do the stereotypes about college hold true?

"Yes. The stereotypes about drugs, sex, and a lot of work hold true."

"Yes. Drugs, sex, everything?"

"Yes pretty much. Certain cliques that hang around."

What are some of the problems you face?

"When I first came to school I had no friends. I overcame it by making friends."

"Bad roommate. I got rid of him."

"I haven't overcome calculus yet. I also haven't overcome upper-classmen."

"Study habits was a problem."

"I have no problems. I never go to class and I don't do homework."

"The instructors don't stress the key points of the subject. They assign busy work instead of

explaining the theory behind the course."

Can you define college in one sentence?

"It's a mess of people gathered together. Older people passing knowledge to younger people."

"College is a place where you have to work if you want to accomplish anything. You have to work for your grades."

"College is a learning and social experience together."

"College is an unorganized bunch of nuts. A zoo."

"College is a pain in the ass."

"College is Monday-Thursday hard; Friday-Saturday great."

Is college what you expected it to be?

"Yes, I've enjoyed it thoroughly, to the max. I expected a lot of really good people, a lot of exposure to many new things and a lot of activities."

"Yes, you've got the partying atmosphere and good people. A lot more unity than what I expected."

"It's more than what I expected. I expected that I would meet a lot of people and it changed me a lot. It forced me to become an initiator."

"Yes, freedom is a big part. A lot of parties, staying up late, and a lot of fun."

"Yes, a lot of work. I expected it to be more partying atmosphere."

"I expected a lot of hard work and that's mainly what it is."

"No, I expected this school to be more organized. Campus is dead. There's a great deal of apathy in the student body. It's boring."

PRIVACY

Continued from page 6

arises where information can be made available in such a way as to stigmatize a student. Such was the case with an issue brought up by the University Senate concerning a statement attached to class rosters stating that certain students had not met their financial obligations to the University and were not officially enrolled.

"Some teachers were feeling that their sense of objectivity was being dampened, and they felt that they couldn't be objective to these students," Bursar James Gonet said, explaining that this was eventually rectified. "What happened is that the University changed the wording so that it wasn't so damaging." According to Benamati, the wording was changed to, "The following is a list of students which have not officially completed registration in class."

A subtle change, but enough to ease tensions and consciences. But why does the statement need to be attached at all? Benamati explains that it is because the

students are under a "conditional registration," and that the faculty have a right to know this in evaluating their students. Benamati further explained it as, "A matter of records keeping. It's a way for us to keep track of those students which aren't officially enrolled, but are attending classes." The reason for this is that the class roster is the only record that the University has concerning student enrollment.

Most of the situations which have been mentioned are the most obvious abuses of confidentiality, but it is the ones that go uncovered that could really be damaging. Who knows what information the University keeps in your academic files. Well, whatever they are, you have the right to inspect them under FERPA, as well as the right to petition information which you have a valid objection to. But if the more obvious abuses are treated with such laxity and carelessness, just think about the ones we don't know about.



hey speak

problem because I am a procrastinator."

"It was hard during the first week of school being away from home and not having anyone to turn to. Now I'm close to the girls on my floor and have met a lot of people."

"Time has been a big problem. Not enough of it."

"A lack of money and

time are my two main problems."

"Budgeting my time, when to study and when not to study at all."

"Keeping up with my work and staying awake."

"Being lonely, first time away from home. I overcame this problem by finding new friends, working and keeping busy."

What is college?

"A chance to make what you are going to be in life."

"A journey with a high goal."

"College is an adventure."

"College is just another step in your education career."

"College to me is an educational institution where I have come to hopefully build a future for myself and an experience to strive for the better things in life."

"An experience where I can learn about myself and other people through parties and social gatherings."

"College is an institution

of specialized education for preparation in the job market. It should also offer experiences, both socially and intellectually that lead towards a mature adult."

"A step to the future."

"A four year party with education slipped in between."

"A lot of fun with no responsibilities."

"A nice place with friendly people and a lot of work."

"College is independence."

"College is a blast."

"College is a good experience because you gain a lot of independence and also get an education."

"Yes, a lot of partying and not much work. At least I don't do much work. The food is the same that I expected it, lousy. I was prepared for the showers, bathrooms, and the music at 4:00 in the morning."

"No, I expected college to be a lot harder."

"Yes, I expected it to be a lot of freedom and that's what it is."

"No, I thought I would want to go home every weekend, but I don't because I feel I'm missing something when I leave."

"I expected to meet a lot of people, have a lot of fun, and work and that's what is happening."

"I expected a lot of work and I'm getting it. The social life is good, there's a lot to do on weekends and I'm definitely enjoying it."

What problems have you faced?

"My only problem is too much work."

"Getting used to the bathroom, the food, and the music were my only problems."

"Getting my work done on time."

"Going out when I shouldn't."

"I feel I have a hole in my pocket all the time."

"The cost of living is very high."

"Work deadlines is a

The quickest way to get emergency money.



An emergency stop for repairs can wipe out even the best-heeled traveler. Luckily, all you need is the price of a phone call to get you the money before your car gets off the lift. Here's what to do when you need money in a hurry.

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VISA† card. A Western Union Charge Card Money Order, up to \$1,000, will be flashed to the Western Union office or agent nearest your emergency.

3. Pick up your money—usually within two hours—at the local Western Union office or agent. There are 8,500 nationally, except in Alaska. Conveniently, about 900 locations are open 24 hours. It's that easy.

Be sure to remind your parents about our toll-free number. It's all they need to call Western Union to the rescue.

*The MasterCard name is owned by Interbank Card Association.
†The VISA name is owned by VISA International.

Western Union Charge Card Money Order.

Privacy not always guaranteed

Are you being violated?

BY JOSEPH MANDESE

A student walked up to the window in the Registrar's office where transcripts are kept, and the following transaction took place:
 Student: "Um, I'd like to see my transcript please."
 Person Handling Transcripts: "Sure, could I see your ID?"

Student: "Oh, I don't have my ID with me!"
 PHT: "Ugh! You don't have your ID? Well, what's your name?"
 Student: "Joseph Mandese."

"... my student rights were violated, yours could just as easily be."

PHT: "How do you spell it?"
 Student: "M-A-N-D-E-S-E."
 PHT: "What's your student number?"
 Student: "Nine one five, zero seven five."
 PHT: "Here you go."
 Student: "Thanks."

The student looked over his transcript. Only it wasn't his. He wasn't really Joseph Mandese. I should know, because I'm Joseph Mandese and I was standing next to him, leaning against a sign which read, "ID must be shown for transcripts. P.S. ID is a must."

What does this overly dramatic, contrived situation prove? It proves that my student rights were violated, and that yours could just as easily be. Of course this was an innocent situation. No one was hurt. The student who looked at my transcript was a friend who did so at my request. But the point is that even if I wasn't hurt by it, my rights were still violated.

My rights, just as yours, are protected by the Family Educational Rights and Privacy Act (FERPA). FERPA, enacted in 1974, is a federal law which states, "(a) that a written institutional policy must be established and (b) that a statement of adopted procedures covering the privacy rights of students be made available. The law provides that the institution will maintain the confidentiality of student education records." Obviously, in the above mentioned event, my student education records' confidentiality were not maintained.

According to the University's written policy, transcripts come under the category of "Records Available," and the procedures for a student's access to such records are, "(a) Must complete a 'Request for Access to Records' form. (b) Appointment is scheduled with the individual responsible for the record with the student to review the folder." Needless to say the procedures did not take place, nor to my knowledge do they ever take place for transcripts. Yet transcripts fall under the category of "Records Available" in the University's written policy.

Of course such procedures may not be practical for access to transcripts, but they are the only ones that exist according to policy. It is probably more practical to have proof of identification shown, but even that did not occur in the above mentioned situation. My friend merely spelled my name and gave my student number after

briefly glancing at it prior to walking into the Registrar's office. I don't blame the person working at the Registrar's office. She was probably a student herself, and didn't see the harm in turning over the transcript without proper identification. She probably didn't want to hassle him, and after all, no one was harmed.

Let us consider another situation. A student is having trouble with his classes. His grades are slipping, so he goes to his advisor for help. There is a personality conflict between the advisor and the student. At a departmental party in which both students and faculty members are present, the advisor gets a little drunk and starts discussing the student's grades. The advisor discusses the student's attitude with faculty members and infers that it is the basis for the poor grades. Several weeks later the student is called upon in a class to answer a question, and when the student does not produce the desired response, the faculty member alludes to the student's attitude and suggests that the student go see his advisor about it.

If this situation actually took place, then it was a blatant infringement of the student's rights under FERPA. According to FERPA, any exchange between a student and his advisor is confidential. Well according to one student (who remains anonymous due to possible recrimination), this actually took place. The student believes that the situation has stigmatized him so much that he can no longer function within that department with the same freedom and objectivity as other students.

"He's my advisor, I went to him for help, not to be badmouthed in front of the entire department." The student said, adding, "All I want to do is get good grades and do well in school, but I don't know if I can do that here anymore. I don't know if my reputation has been damaged too much. All I want is to be left alone so that I can do my work."

The student is so confused that he is considering transferring to another school to start over. The student says, "Maybe if I go somewhere else I'll be able to straighten it out. All I know is that it's too confusing staying here, and who can I turn to, my advisor?"

According to FERPA, the student could make a case out of the situation and have a hearing to correct the impropriety, but in this situation it would be his word against the advisor's, and without any witnesses the student doesn't think he would stand much of a chance with the case. "Who do you think they'd believe, me a failing student, or him, one of the top professors in the department?" the student said.

While the situation between this student and his advisor may not be a common one, it is a good example of what can happen when confidentiality is overlooked and abused. It doesn't serve anyone any good. It erodes the basic fabric of communication between an advisor and a student, their trust.

But for most of us these situations do not occur, or if they do, we are not aware of it. And although FERPA exists to protect students' rights concerning their academic records, Dean Jaqueline D. Benamati points out, "The policy is designed to keep the student's records confidential from outside sources, but internally, University members can have access to any student's records as long as they can prove a legitimate educational interest." Benamati continues, "If this interest can be proven, then the University member can have access to the student's records without his or her consent."

According to the University's written policy, "A legitimate educational interest is based upon a need for a University official to have information from a student's records in order to enable an evaluation, recommendation or decision to be made concerning the student which would have an effect on his/her educational program or status at the University." When asked who determined this need, Benamati responded, "The University." Catch-22.

For the most part, the transaction of information concerning students at the University, is carried out for "legitimate" reasons. Those serving the interest of both the student and the institution, but occasionally a situation

See page 4



Your self one filed do have

Does the University have a copyright on you?

This is a tradition which according to professor Robert Cuneo of the Art Department, "started with the great art academies of the 19th century, when if you were teaching an art course it was considered proper for an instructor to consider the works of his students his own." Cuneo explains that this was justified because of the nature in which the instructor taught the student. "It was as if the instructor was teaching the student his own style of art." But how does this 19th century logic apply to contemporary educational standards?

"When I started here eight years ago it was my understanding that the University had any rights to a photograph. Why that should be I'm not sure," recalls professor Art Nager, head of the photography department. According to Nager, "Legally, the University is entitled to have the rights to a copy of the photograph, but a lot of issues would then be raised if they went ahead and used the photograph as the beginning of a new ad campaign." Nager adds that, "It was never that much of a problem in photography since the students owned the negatives and could make more prints."

Nager doesn't think the issue of ownership is the problem since the policy is not designed to exploit the student, but rather to offer future students the opportunity to see the photographs. "In the eight years that I've been here I haven't heard a student's complaint that couldn't be mediated. But to give you an example, if a student said that he only had one copy of it (photograph) and that he wanted to keep it, my position would be that we wouldn't let him. We would just like to keep it for posterity, to show what students are doing here and for the benefit of other students," says Nager.

If this is the University's policy toward art students, what about the creative projects of other students?

According to Constantine Chagares, associate dean of student development, if a student wanted use of a patent, a copyright, or anything that the student either created or invented while a student at the University, "the student would have to get permission from the University." According to Chagares this is merely a technicality and has never been enforced. "I haven't seen any great patents coming out of UB to be frank, so that it never

became an issue. If it ever became an issue, then it would be enforced," added Chagares.

"No way! The University does not own the student's product. They may have the rights to exhibit it for a while and so forth, but they do not own it," responded professor Robert Redmann, chairman of the Industrial Design Department, when questioned about the policy. "Unless the department or a faculty member or the University contributed to the project in a specific way, it is the student's. Let's suppose that the product was a result of faculty and student direct cooperation, then that would be something else. But if a student's work was his own and he applied for a patent the product would be his property. Even if the product was part of a class assignment," said Redmann, adding that patents can only be granted to individuals and not to corporations. "After you get a patent you can assign it to a corporation, or when you go to work for a corporation as conditions for employment, but patents are only granted to people," said Redmann.

"We encourage production by telling students that it's theirs. In a lot of other universities the school owns the work or has a policy where they can choose one of the best films or some sort of catch-22 thing which we have none of," explained Gerry Wenner, chairman of the Cinema Department, about his department's role in the student's creative process. "We do feel that we should have the option to buy a print though, and we've never had to test that. If we feel a film is good we always ask the student if we could buy a print. We use it for our archives and to show other students what students have done here before," says Wenner, adding that if the department paid for the film (film and film processing) then the film would be the department's property.

"Certainly in creative writing everybody owns everything they write. There's nothing that the university can take in that way. A student's work is a student's work. There's no question about it," says professor Richard Allen about a student's creative writing. Allen added that, "A work of writing is someone's even if it isn't copyrighted. Someone can try to steal the copyright but I've never heard of it being done. An example would be if a student had something published in a student magazine. Does the student own it? Of course the

See page 10

Just a number

BY

NINETHREEONESEVENNINETWO

My initial intent in writing this piece was to draw humor to our de-individualization. I was going to say that the fact we are numbers should be taken with a good deal of mirth, bordering on see-through jollity. Unfortunately, the humor of it is escaping me, thus dilemma.

But after staring at myself in the dark for an hour, I was finally able to get the joke, feeling not unlike one who has drawn the last drippings of sugar from a bottle of coke. There is irony that lays thickly on this situation quite noticeably, and is rather a pain to get around. Here we are, students trying to find out who we are, and trying to define ourselves in terms of first a major, and then a career, while in reality it has already been done for us. We are recognizable sequences of numbers.

That's right, not one number,

but a glorious parade of baton flying numbers, all of which relate to us, none of which we can relate to. There are student numbers, meal card numbers, cum numbers, numbers you get when you wait in line, phone numbers, room numbers, license plate numbers, driver's license numbers, social security numbers, back account numbers, appointment numbers (she's the four o'clock appointment), home addresses, birthdays, subscription numbers, and God forbid you play sports, you may have a number for each team uniform!

It could, of course, be worse. You could be defined by the number of shoes you have, the number of shirts you own, how much your house costs, what kind of car you have, and what kind of college you go to. But society would NEVER sink into such piddle.

You may consider an ID

number a good bout of piddle anyway. But numbers only dominate our lives if we let them, and only exist to make us easier to file. At first glance it may seem like a plot to steal away our pure selves (check my first sentence), but how likely does it seem that the system was designed to de-individualize us?

Even in my most rebellious mood, I can only slither out a very wet smile and say, if the administration meant to de-individualize me, that's ok, it's not working. Besides, I have names for them too. So forget it Jokie, Pin, and Stupor, I still know who I am. My only real problem is dealing with the name change from home to college. My parents always used to call me One, but at U.B. I'm Ninethree-one-seven-ninetwo, plus four-zero-one-nine, and sometimes three-four-seven. It's all kind of hard to remember. They should offer a course.

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A R T S



University Players

Sweet and sour comedy opens next week

In Wallace Shawn's "Marie and Bruce" a married couple grapples with a serious, debilitating addiction to love. They are contemporary urban misfits, by category, and their marriage is suffering because of a growing crevice between their ideals and reality. The play which opens next Wednesday in the Arena Theater is a painful yet occasionally hilarious examination of a failing relationship.

The sweet and sour comedy is presented by the University Players, an all-student theater club. Most recently, the Players produced the successful off-beat comedy "Sister Mary Ignatius Explains It All For You." This, their second offering, should prove equally successful and entertaining.

"Marie and Bruce" was first presented in London and made its New York debut last season at Joe Papp's Public Theater where it starred Louise Lasser and Bob Balaban. The author, Wallace Shawn, is more commonly known to the general public as a character actor. Shawn has been seen as the greedy

accountant in Bob Fosse's "All That Jazz," as Diane Keaton's impish ex-husband in "Manhattan" and as one of the kooky scientists in Marshall Brickman's "Simon." Shawn received the Obie Award for his first off-Broadway venture and, his credits also include a translation of "The Mandrake."

Shawn's play works on various levels. His expository scenes and monologues constantly wind down to subtle, dark metaphors. At the beginning of the play Marie informs her husband that she has thrown away his typewriter because it makes too much noise. Later she tells us Bruce broke down and cried because he couldn't retrieve the precious machine. The object is clearly more dear to him than his wife, and her disregard for it is obviously due to lack of insight. With moments such as this, "Marie and Bruce" begins to resemble the works of Kafka with its brooding sense of despair and alienation.

The play's bizarre sense of humor takes off in a hilarious sequence when Marie and Bruce go to a friend's house

for a party. Here the two find a crazy collection of people of all shapes and sizes. There is Bettina, a woman still living in the sixties; Fred, a man of many contradictions; Antoine and Henry who argue as to whether children should read books or listen to popular music; Jean, who speaks out on poverty, and Ilsa, who unwillingly has to listen to the other's less-than-interesting thoughts and ideas.

Senior cinema major Douglas E. Moser directs the comedy/drama with a cast of eight. Included are Blake Fraina and Stephen Cioffi in the title roles with Mary-Ann Buono, Donna Brokman, Wendy Lieberman, Michael Normandy, T. J. King and Bert Bernardi as the party guests. Bernardi serves double-duty as he is also the show's set designer. Lighting designer and technical director for the all-student project is Christopher Akerlind.

Tickets for "Marie and Bruce" are now available at the Bernhard Center box office daily from 1 p.m. to 5 p.m. Admission is \$1 with a UBID and \$2 for all others.

Sweet and sour to go!

The pivotal scene in the University Players upcoming production of "Marie and Bruce" takes place in a Chinese restaurant. In keeping with the spirit of the play, we have sampled a few area oriental-eating-establishments and created a guide for those of you who may crave an eggroll after the show.

First off, it's safe to say that Bridgeport will never be noted for its Chinese restaurants. Closest to the University campus is the **China House**, a hole in the wall located on Park Avenue near Waldbaums. The dining room here consists of four formica-topped tables under fluorescent light. Basically, the China House is for take-out orders only. The usual fare is featured here, but all of the food is served in an abundance of grease. The oily take-out bag is always a warning

sign. If you are limited in transportation and cannot get any further than the China House, we suggest you eat Italian.

Another nearby spot for chopsticks and teacups is the **Hong Kong** restaurant in Fairfield. Unfortunately, the grease epidemic is here too. The joint itself is owned by a large oriental family and your meal is bound to be interrupted by the children running and playing in the dining area. The food can hardly be tasted or digested with the amount of grease used in the ancient chinese recipe.

There is one good spot in Bridgeport and that is the **Hu Ke Lau** located in the heart of the downtown shopping district. Technically speaking, this is not a Chinese restaurant, but a Polynesian one. But nevertheless, the orient is the orient and a pu-pu platter is a pu-pu platter. And what a pu-pu platter it is!

There's plenty of good food here — all very tasty and moderately priced. You will probably wind up taking some of your meal home. The **Hu Ke Lau** serves a mean Won Ton soup and it's safe to say they have the best pork fried rice in Fairfield County. A special note must go to the employees here — they are friendly and very helpful (and the ladies wear very short skirts). Don't pay attention to the rumors about the customers being shot here. The worst that could happen is that you might get full from over-eating.

Along the Post Road in Westport are three Chinese spots: one good, one bad and one indifferent. The good one is the **Golden House** located in Compo Plaza. If you can stand the dark, dusty decor, you're all set for a great meal... and the exotic drinks are tops. The prices, however, are also tops.



The bad restaurant is **Leong's** near the Westport-Fairfield line. Though the dining room is clean and spacious (though a bit tacky), the food is just plain bad. I'm also convinced this place is a "front" since more people came in and out of the kitchen without eating. The indifferent place is the **Peking Inn** in Downtown Westport. This is certainly the neatest and nicest looking place and when I was there it was jammed with a group of old men singing Mitch Miller tunes. After nearly twenty minutes of waiting for service and listening to the boozy sound of the old men, we had to leave. Sorry.

The one good thing about the Peking Inn episode is that we stumbled upon **Chan's Palace** in

Norwalk, again on the Post Road. This is definitely the best spot, but also happens to be the furthest away from campus. The dining room is large, and always crowded. Among the specialties here are perfect chicken fingers, and delightful Moo Goo Gai Pan. The service is fast and courteous and the bill is moderately priced. Large groups will benefit by ordering from the family dinner plans (you know, the column A and B jazz). Though Chan's Palace is too far for take-out, it's just right for a cozy dinner.

Here's hoping that all the Maries and Bruces on campus find their favorite sweet and sour sauces.

— M. Lamereaux

talent

The First Annual All-Student Talent Show was held just before break and played to a full house in the Mertens Theater. Producer Dr. Harrison Valante opened the evening and introduced hostess Pat Frazer. The seventeen acts which included singers, dancers, jugglers, musicians and mimes was enjoyed by all. As the evening drew to a close, the panel of judges had to make a decision as to the three top acts. Among those judging were Joan Johnson, of the Connecticut Ballet, Tom Kennedy from WNAB, Robert Ravitz of McCann/Erickson Advertising, Gary Scovil of Scovil Studios and Stan Wietrychowsky from the Downtown Cabaret.

Finally, after only ten minutes (it seemed longer as the audience anxiously awaited) the winners were announced. Marci Elyn Schein, a senior music major, won third place for her rousing rendition of "New York, New York." Second place was taken by Ricky Coleman, a theater major and Gina Larkins, a nursing major for their energetic dancing. In the top spot was a quartet featuring Tina Marie Lorusso and Ann Bach, both senior music majors who eloquently played a suite by Boling.

WHAT DO A
CLONE, A HOOKER, A
NOBEL PRIZE WINNER AND A
HOPI SPIRITUAL MESSENGER
HAVE IN COMMON??



music

The University's Civic Orchestra will give its third concert of the 1980-81 season on Wednesday, April 29 at 8 p.m. in the Mertens Theater. The orchestra, which has expanded its activities this year, will perform such pieces as Overture to Oberon by Weber and the Symphony #1 in B major by Robert Schumann.

After a brief intermission, the feature work will be a new composition by Neil Slater, a member of the music faculty here. This is a unique work since it is scored for a solo jazz quartet and chamber orchestra. Attempts to merge jazz and classical music styles dates way back to the Gershwin days. Duke Ellington, Gunther Schuller and Dave Brubeck are a few other names who have consistently attempted to wed the two sounds.

The concert will be completed with the monumental Passacaglia and Fuge in C minor by Bach.

Admission to the concert is free.

A R T S



Merton of the Movies

Slow
draw
at
Hartman

BY R. CORMAN

There's probably nothing slower than a slow comedy. With each consciously delivered joke, there are usually six others that fall along the wayside in a good, fast comedy. That way we're not kept waiting too long; everything just zings right on by. George S. Kaufman and Marc Connelly can write just about the best of fast-paced comedies. Their double-talking businessmen and quick draw gag artists usually keep an audience suspended in a state of near-hysteria. Unfortunately, their "Merton of the Movies" is not so well served by the Hartman Theatre Company. The production just never seems to rise to the momentum of Kaufman's (and company's) comedy, and we're never ensnared by the mindless hilarity.

The play opens with a small general store in Simsbury, Illinois; the year is 1922. Merton, a dim-witted clerk, decides he belongs in Hollywood. The general store is quickly whisked away, and replaced by the enormous Holden Studio Lot, where Merton attempts to break into the movies, first as an extra. In Hollywood he meets the usual assortment of "movie maniacs" who happen to know the ins and outs of the business. He meets a young lady "The Montague Girl" who helps him get into the movies first as an extra, and later into comedies. Unfortunately, Merton will have nothing to do with comedies, and he has to be tricked into thinking that he's doing serious dramas. Eventually, of course, he becomes a star, only to discover that he's the laughing

stock of the Hollywood circuit. There is a happy ending, and a romance somewhere in the midst of all this.

Director James Hammerstein seems to have missed the boat in directing most of this. The play never seems to lose the midwestern lethargy established in the first scene. If only Hammerstein could maintain the energy that's released when John Falabella's sets make their miraculous changes! A group of costumed stage hands run onto the stage and unfold, roll out, rotate and place units of scenery with maddening velocity. Hammerstein and designer Falabella have captured the essence of the comedy's timing here; perhaps as the run continues, the rest of the production might snap into place.

Harry Groener, who plays Merton Gill, looks just right for the part. He seems to be a young Jimmy Stewart-type, his reddish hair falling with just the right wave over his apple-cheeked face. His performance, however, is too flat to carry the entire show. He just can't handle the few bits of slapstick he is given. I never felt Groener's Merton was sincerely stupid enough to believe.

Marilyn Casky is equally flat as the Montague Girl. Her performance might be better served by a more lively production. What is simply flat in this production might then seem like the necessary calming factor.

Special notice must go to Lynn Cohen, who's on hand to play a casting director and Mrs.

Patterson, the landlady at Merton's Hollywood boarding house. Cohen's energy is the highlight of the show. Her comic timing is genuine, but never does it prevent her from being believable in either role.

A Kaufman-Connelly comedy that takes too long is a dangerous thing. When not quickly served up, the comedy falls apart. If we're allowed to think about each joke for too long, we begin to lose interest. "Merton of the Movies" takes just long enough to go down, that it gets caught in the throat. And this type of gagging is deadly to any comedy.

"Merton of the Movies" will continue its run at the Hartman Theatre Company in Stamford through May 3. For reservations call 323-2131.

Yale attempts to fly

In an exciting venture which has prompted unprecedented cooperation between the Bulgarian and American governments, the Yale Repertory Theatre will present Yordan Radichkov's "An Attempt at Flying" as the final production of the 1980-1981 season. Miladen Kiselov, Artistic Director of the Theatre of Satire in Sofia, Bulgaria, and director of the original production of "An Attempt at Flying," seen by Rep Artistic Director Lloyd Richards in 1979, has taken up residence in New Haven to direct the American premiere of this enchanting new play.

"An Attempt at Flying" depicts the story of two groups of Bulgarian peasants during the Second World War who spy a runaway barrage balloon designed for use in reconnais-

sance missions. Immediately fascinated by the balloon though unable to comprehend what it is, they chase after and ultimately overtake it. Their initial reaction is to tear it up for the fabric it would provide for clothing. Instead, they are accidentally carried away by the balloon, and the groups of peasants who have never truly known freedom experience one joyous afternoon of flight. The play combines elements of comedy and tragedy, power and pathos, as the simple heroes return to an Earth which can never be the same for them.

Because of the ambitiousness of this production, and the complex scenic requirements which necessitate a sophisticated theatrical fly system to accommodate an actual hot air balloon on stage,

"An Attempt at Flying" will be presented at Yale's UNIVERSITY THEATRE, 1/2 block from the Yale Rep at 222 York Street.

Director Kiselov first came to New Haven last October, and returned over a month ago to finalize plans for the production with Lloyd Richards, Set Designer Michael Yeagan, Costume Designer Dunya Ramicova, and Lighting Designer Tom Skelton. Saturday, March 28 marked the first rehearsal of this historic production, a which time Kiselov, speaking rapidly and with great excitement, alternately addressed the assembled cast through his wife, interpreting from Bulgarian, and his translator, whom he addressed in Russian. This was sprinkled with a liberal amount

See page 11

UNIVERSITY
PLAYERS
MEETING



The University Players will hold an important meeting on Monday, April 27th at 3 p.m. in the Bubble Theater of the Bernhard Center. At this time, officers for the 1981-82 season will be elected. The Players will be seeking a president, vice-president, secretary and treasurer. Also, plans for possible summer theater will be discussed. All members are urged to attend and newcomers are always welcome.

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NICE STUFF CONT.

Fall Registration

All Day Division students now in attendance (Spring 1981) who will be returning to the University for the Fall, 1981, regardless of major must register between April 27 and May 1. It is each student's responsibility to meet with his advisor before the day on which he or she is scheduled to register. At this time,

the students will present his or her registration forms and, with his or her advisor's help, plan his or her Fall schedule. Dates for clearing with the card pulling room will be between April 27 and May 1, in accordance with the following alphabetical and accumulated semester hour listing:

DATE	HOURS	LAST NAME	ACCUMULATED SH
Mon., April 27	9:00 a.m.-3:00 p.m.	A-Z	87 and above
Tues., April 28	9:00 a.m.-3:00 p.m.	A-Z	57-86
Weds., April 29	9:00 a.m.-3:00 p.m.	M-Z	56 and below
Thurs., April 30	9:00 a.m.-3:00 p.m.	A-L	56 and below
Fri., May 1	9:00 a.m.-3:00 p.m.	A-Z	all who have not yet cleared

EDITORIAL POSITIONS AVAILABLE

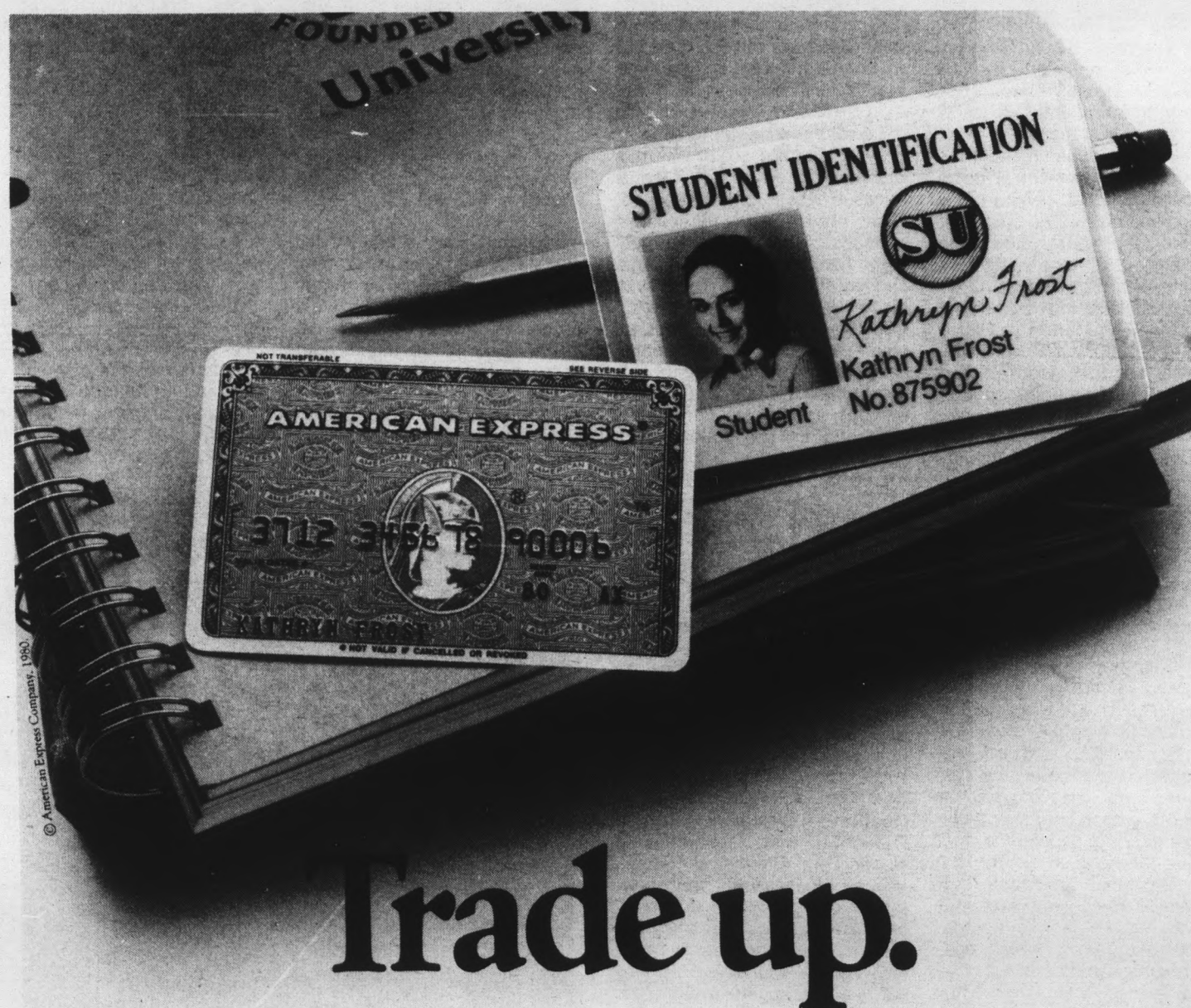
Any UB student can apply for any of the following University Avenue editorial positions: Managing Editor, Features Editor, News Editor, Sports Editor, Copy Editor, Photo Editor and Arts Editor. Applications must include name, phone number, social security number and student number. Applications are due on Monday, April 27. Elections for all positions will be held on Wednesday, April 29 at 7:30 p.m. Anyone interested in an editorial position should call Elizabeth Amorosi at #3469 or Lisa Sahulka at #3471.

COPYRIGHT

Continued from page 7

student owns it! There's no question about it. An exception would be if the University would own it. But we don't copyright our student magazine."

The contractual relationship between the student and the University concerning patents, copyrights, works of art or any other creative projects may not be a clear cut case, but maybe it shouldn't be viewed as a contractual relationship? Nager offers a more practical solution, "One could make the case that if everyone were to take away everything that they made here, whether they had a right to or not, it would provide nothing in the way of learning for future students. Our reason for trying to hold on to work is not so much to exploit students, as it is to have a record of their work so that other people can learn from it."



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CASS-NERRC

YALE

Continued from page 9

of French conversation with the production's dramaturg and assistant director. Kiselov spoke to the cast about the difficulty of portraying "heroes so completely unknown to you—people whose destiny it is to be at that place where they first see the balloon that changes their lives." Kiselov also spoke of the uniqueness of the text, which shifts from comical to tragical to poetical, constantly mixing the three elements in a stunning presentation of the joys of freedom and the fulfillment of man's ultimate fantasy—flight. For the Yale Repertory Theatre, also, this production is a fulfillment of a fantasy, representing the culmination of nearly two years' worth of planning and international negotiations.

"An Attempt at Flying" previews at the University Theatre beginning April 28, and opens on May 1 for a limited engagement through May 16. Performances are Monday through Friday evenings at 8:00 p.m., and Saturdays at 2:00 and 8:30 p.m. with a special Wednesday matinee on May 13 at 2:00 p.m. The production will be signed for the deaf and hearing impaired on Thursday, May 7; a discussion will follow the performance on Tuesday, May 12. Tickets are \$4 for preview performances, and \$6-\$10 for regular performances. For ticket information, call the Yale Rep Box Office at 436-1600.

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SPORTS

WEEKLY

BRIDGEPORT SCHEDULE

COAST GUARD	10-6	LOSS
EASTERN	9-6	WIN
QUINNIPIAC	11-10	LOSS
SHU	9-0	LOSS
HARTFORD	10-5	WIN
ADELPHI	25-8, 14-8	LOSSES
SPRINGFIELD	6-4	LOSS
CENTRAL	5-0	WIN
PACE	6-4	LOSS
MANHATTANVILLE	11-4	WIN
FAIRFIELD	12-8	LOSS
NEW HAVEN	rained out	
AIC	5-2	LOSS
SOUTHERN	6-1	LOSS
STONEHILL	15-0, 3-2	LOSSES

Away from Seaside Knights take skid

BY MARK JAFFEE
Sports Editor

Errors and Runs. Two of Baseball's Inevitabilities!

And as the Bridgeport Knights traveled through the midway portion of their New England and Division II schedule both of the above have become extremely important in their present 4-12 record.

Errors have forced the Knights into oblivion, as they search for answers in yet another mystery season. 59 defensive miscues in 17 games has enabled the opposition to cross the plate more so than Bridgeport catchers care to remember.

During the recent spring vacation, the Knights' sole victory came against Manhattanville College 11-4. The rest of the week, well it wasn't one of Bridgeport's better showings. On April 12 UB's record stood at 4-7. Seven days later it was 4-12. Simple arithmetic.

After losing to Fairfield in a high scorer 12-8, the Knights were only able to score five runs during the next four consecutive losses.

"The only bright spot we had during the week was the rain-out against New Haven (which came after the Fairfield game)," said coach Fran Bacon. "Also, we've only been able to score three runs in the last three games (five runs in the last four)."

In the early going of the season Bridgeport had scored

36 runs within their first five contests, but in recent weeks the scoring has tapered off.

"Our surprise hitter of the year, Buddy Bray (the second baseman) is leading the team with a .322 average and 20 runs batted in," said Bacon. "But, during the last three games

"Our only bright spot during the week was the rain-out against New Haven."

— Fran Bacon

against Southern and the double-header versus Stonehill he has gone 0 for nine."

Also, Shortstop and co-captain Mark Coelho is hitting at a .308 clip with Sophomore first baseman Jim Bittel reaching the .300 mark.

"The hitting has been about average, but the main disappointment is Jimmy Hodges, who is hitting at .119," said Bacon. "He was our leading hitter last year and this year he hasn't done anything and he plays every day."

Although winning has been a rarity this season, the team hasn't given up unlike past Bridgeport squads.

"Even though we haven't been winning, the team hasn't been getting down on them-

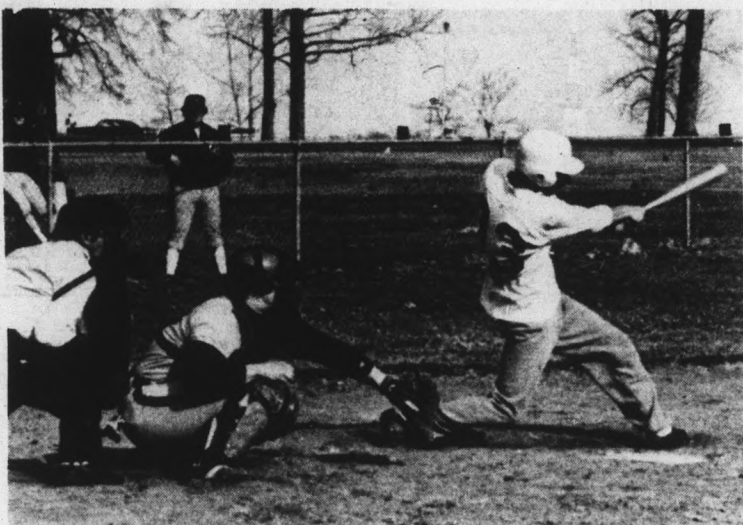
selves," said Junior Pitcher Mike Davis. "The team is very close and we are still having a good time playing and we're optimistic about the last 10 games. We have been in most games, it's not like we are getting blown out. And it seems like we're always one hit short of winning a game."

Davis continued, "the team has been leaving a lot of men on base and for the errors well there's really no excuses. The teams that we are playing are really good and although we have improved during the last year so have they."

During last Saturday's double-header against Stonehill the Knights lost the opener 15-0, but came back in the nightcap to make a game out of it despite losing 3-2. So the desire is definitely there.

But, for the Bridgeport Knights, to end the 1981 campaign successfully they need to improve on their overall game. The pitching staff needs to be consistent and except for freshman Mark Reed the pitching has been horrendous," said Bacon. "Davis and Charlie Brower (Chuck) haven't been able to do the job like we need."

That seems to be the Purple Knights' major problem. Getting the job done consistently without hitting lapses, defensive miscues, and lack of pitching has put Bridgeport into yet another losing proposition with two weeks left.



POINT BLANK

By

George Dalek



The recent non-success of Bridgeport basketball, of which winning was a prevalent expectation, has been a black cloud hovering over the head of Fran Poisson, men's athletic director.

To alleviate the problem, Fran has:

- 1) quit his job,
- 2) kept his job because he has to put food on his table,
- 3) recently engineered an idea to form a new New England league,
- 4) all of the above,
- 5) none of the above, or
- 6) who cares?

If it was a hard choice, join the club. Some of Poisson's reasoning in the past can be called judgmental, or bad luck at the least. (Remember the misinterpretation of the NCAA rules causing UB to hurriedly assemble a volleyball team (yes, Virginia, there is a men's volleyball team).

But answer number three has the possibility of changing Poisson's light in the management area.

A light bulb has flicked itself on over Poisson's head, a feat that is rare and should be applauded when it finally does come.

The idea to form a new league came about when

Clowntime is over, really!

Poisson and Sacred Heart athletic director Dave Bike got together. New England already has one Division II league called the Northeast-7 which includes the University of Hartford. This league recently concluded its first season this winter.

As an alternative to the Northeast-7, Poisson and Bike asked themselves, "why can't we have a league?"

"We answered our own question," said Poisson, "we proceeded to get in touch with other independent Division II schools in the area."

The University of New Haven, Quinnipiac College and Southern Connecticut State College, all in New Haven or the general New Haven area, were contacted by Poisson.

But the numbers only added up to five. When the league appears to the NCAA to petition for sanction in August, they will need six teams. To alleviate that problem, Poisson sent letters to Lowell University in Massachusetts, New Hampshire College, St. Anselm's of Manchester, N.H., Merrimack College of North Andover, Mass., St. Michael's of Winooski, Vt. and Central Connecticut State of New Britain.

Both Central and St. Michael's responded negatively. Central is aiming their basketball program at a Division I status and a Division II league would not be in their best interests.

But now, Poisson has nine possible candidates to form a league, three more than necessary. Miles and miles away in Vernon, Ct., the athletic directors are in conference, even as you read.

"Nine teams would be ideal," Poisson said. "There

is talk of having six sports involved in the league set-back. Five others besides basketball — three women's sports," he said.

But what are the advantages of forming a league?

"Lower costs for one," said Poisson. With each team playing each other twice, home and home, travel expenses would be cut drastically.

This might also mean the cutback of games such as the University of Maryland of Baltimore County.

A league with nine teams would mean 16 league games.

"If the league forms, then I'll have to sit down with Bruce Webster (basketball coach) and discuss the possibility of dropping away games, like the one in Baltimore, from the schedule," said Poisson.

The league would have another advantage in basketball only. The winner of the league would automatically qualify for an NCAA Division II playoff berth. But the league must be in existence two years before receiving the automatic berth. That means it would be 1983-84, but it's worth the wait.

The league would also create media interest, local rivalries and maybe some revenue.

Everything indicates Poisson is right on the mark this time around. Let's just hope that everything goes well in Vernon today. "Who knows the future," said Poisson. "We may come back with a nine team league or no league at all."

Next week: Previews of Pin. O. Keo's Student Council highlight film and some final shots in the dark.